

Federal Design Matters

An exchange of
information and
ideas related to
federal design

National
Endowment
for the Arts



Special supplement
November 1975

**Presentation
to the Vice President
U.S. Department of Labor
Graphic Communication
Standards Manual**



On November 10, 1975, Vice President Rockefeller was presented with the Department of Labor's Graphic Communication Standards Manual—the first completed under the Federal Design Improvement Program. Participating in the ceremony (l to r): Thomas F. McCormick, Public Printer, Nancy Hanks, Chairman, National Endowment for the Arts; The Vice President; and John T. Dunlop, Secretary of Labor.

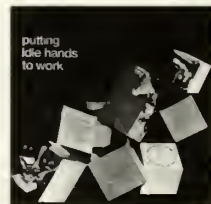
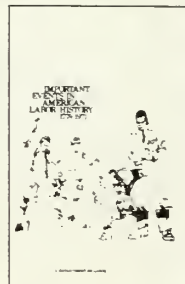
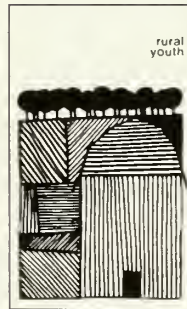


The Vice President discusses the Labor Manual with the Public Printer and Nancy Hanks.



John Massey (center) Director of the Center for Advanced Research in Design explains to the Vice President his firm's role in designing the Manual. Jerry Perlmutter, Coordinator of Federal Graphics, looks on.





Basic Identification

1.1 Communications Markets

Topic: Identification U.S. Department of Labor Graphic Communication Standards

Forma di (taglio)

The first form of display is the reproduction of the mark in the two specified DOL space for color application. The basic form is the reproduction of the mark in a negative fashion, that is, with the mark appearing white on a color background. The second form of display is the reproduction of the mark in DOL Black.

Any other configuration seen as harmful to screens applied to the communications code are unacceptable.



Collateral Systems

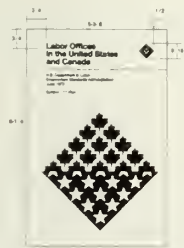
U.S. Department of Labor	Integration Chart	Thermal Publication Sheet from Standard Sheet and Iron Paper Sheet
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Publication Form

Publication Date

[illegible]

Publication: Ship Category No. 2 5-30" x 5-1/4" Grid Formed 2 - vertical



Signaling Systems

5 Signing System

U.S. Department of Labor Graphic Communication Standards

Step Type CII

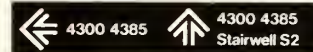
Causing Wrong Directional Signs

The function at the top of this CD page is to direct people to their reservation cards and also to generate a map of a building's "open numbers" (2320 thru 2329) upon request.

The sign and use of a balcony contribute to make its users a changing entity: the main space or the balcony and the location of the sign itself. There are three levels of sign: the sign itself, the sign's location, and the sign's use. The sign itself is a sign that escapes part of the building's character, other than its handling and a greater degree of shape. The message is about the sign and the sign itself and also about possible future mark locations.

These signs can be moved to the ceiling with a minimum of effort and without cost. The sign's mounting material is designed to the taste of ceiling. The demand "open" is visible, reducing signs' access to and its costs, while more noise or ceiling channel "opening" only arrives.

The sign's location and shape (including its sign) but not its intended action and use of the sign or "release" the sign's channel. The sign itself sign that its fixed but the other



5 Signing System

Page Type 4

Steel Identification Project

The most frequently used sign in the area was the type B sign, which identifies room numbers and street designation.

The sign panels are void enclosures with double-sided color glass and carry low-voltage illumination.

This color is produced on strips of negative photoresist film that are inserted in the sign. The film strips are easily removed, facilitating on-site color and information changes at a minimal cost. Changes can be ordered directly from the Division of Order Services. Once purchased and installed, the panels themselves last decades in service.

2. Agency Title
3. Principal Officer
4. Director



Display and Evaluation Systems

Exhibition Systems

U.S. Department of Labor Graphic Communication Standards

Endings/End Words

The U.S. Department of Labor's Exhibit System is designed to promote maximum versatility and portability. It is a lightweight, modular system comprised of five standard interconnected board panels which are mounted via self-aligning pins.

By one person in approximately 40 minutes, without tools.

Options lighting and shelving are added to all units.

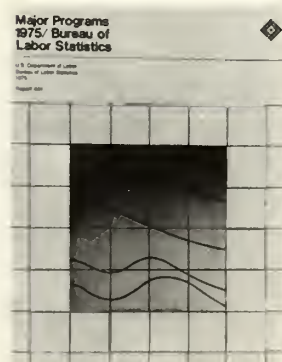
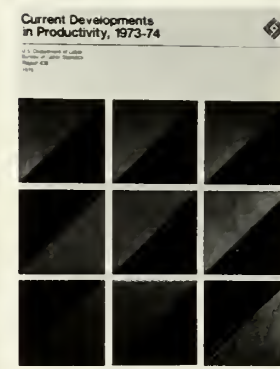
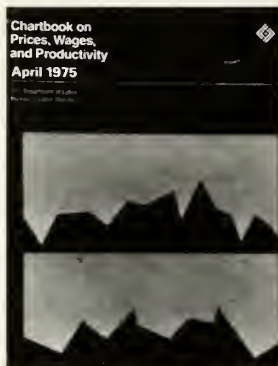
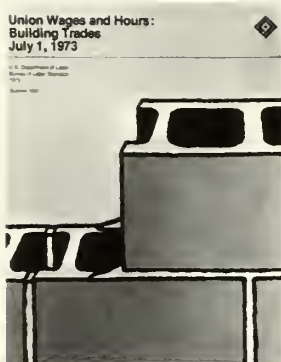
Contact Office of Information, Publications and Reports, Division of Graphic

Imaginative combinations of the stereo and flight tracks can result in a variety of configurations.

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The same shown errors is a general stripe used for all joints. The area shown in grey tone is the surface exposure to the application of graphics.





Nancy Hanks
Chairman
National Endowment for the Arts



John T. Dunlop
Secretary of Labor

The Department of Labor's Graphic Standards Manual, presented to the Vice President on November 10, 1975, is the first one completed under the Federal Design Improvement Program.

The manual is considered a prime working tool in strengthening communication between the Labor Department and various key audiences: it sets forth consistent guidelines on the selection of publication sizes, paper, type faces, inks and color; it establishes the means by which the Department can express itself clearly and effectively; and it allows for efficiency in design and production, resulting in savings in printing and design costs.

The manual largely results from combined efforts between Labor Department officials and private design resources. Within the Department: John Leslie, director, Office of Information, Publications, and Reports; and Donald Berry, art director. The graphics system, on which the manual is based, was developed by John Massey, Center for Advanced Research in Design, Chicago.

The Federal Design Improvement Program was established in May 1972 by the White House to upgrade design standards and to strengthen communication throughout government. Under the leadership of the National Endowment for the Arts, the program encompasses architecture, environmental planning, and graphics. The Labor Department is one of 39 executive departments participating in the graphics phase of the Design Program.

"The Design Improvement Program was begun in about 1972 when the President, responding to requests from all Federal agencies said to the National Endowment for the Arts, 'Would you coordinate a program in design improvement for the United States?'"

"The program has four components: one is Architecture; two, through Civil Service is improving the training and the hiring of designers in the government; the third is education of government administrators which we handle through our Regional and Federal Assemblies; and the fourth is the Graphic Improvement Program.

"Now we could not have made any progress at all in the graphics area if it had not been for the marvelous cooperation and expertise of the Government Printing Office—Tom McCormick, the Public Printer, and his wonderful associates. They have just been absolutely superb. And the Joint Committee on Printing, through Tom's efforts, has been very supportive indeed.

"Then we have people like Secretary Brennan, and then followed by Secretary Dunlop who have taken the lead in having a total design program for the agency. It is very interesting for me, Mr. Vice President, that, while there are now 39 departments and agencies involved in improving their graphics, it was the Department of Labor and their interest in reaching the American working people, as well as the American public, that was the very first to take such an active role. . . ."

"I do think that as we go about our normal business we do not adequately recognize what kind of differences design can make to all of our activities. Not only from an aesthetic point of view but also from an appreciation point of view. Now thanks to you, Nancy, and to John Massey who has been the Director for the work on our new visual communication system, it also turns out that design can increase productivity, Mr. Vice President. When in life you can get improved aesthetics and appreciation and improved economics, that is an ideal arrangement as it has proved in the case of the Department of Labor.

"As we figure it, under the leadership of our own Mr. Leslie this has resulted, not only in a more attractive and easier to read set of designs, integration of our Publications Program, but we figure, Mr. Vice President, it may have reduced our costs by as much as 15 percent. We intend to use this savings in the form of wider communications with a better informed public and better informed work force about the programs of this Department.

"So I do think it is this combination of aesthetics and economics, of good taste and good practice, that symbolizes for me what you have done for us, Nancy, and you, Mr. Massey, as well. . . ."

Note: Other Federal agencies, besides the Labor Department, with graphics standards manuals completed or in preparation—Federal Energy Administration, Comptroller of the Currency, Internal Revenue Service, Central Intelligence Agency, National Aeronautics and Space Administration, U.S. Postal Service, Environmental Protection Agency, National Endowment for the Arts, U.S. Information Agency, American Revolution Bicentennial Administration.



Nelson A. Rockefeller
Vice President of the United States



Thomas F. McCormick
Public Printer



Robert McKendry, Manager of Customer Services, Government Printing Office, shown with the Vice President. (The Labor Manual is on sale through the Superintendent of Documents, GPO. Price: \$8.10)

"It is interesting that since the very beginning of civilization the people have decorated their utensils, their clothing, their armaments, their weapons, and have tried to give aesthetic expression to the things they used in life. I think it is only in more recent years that a cost-conscious society lost some of the perspective in terms of the values of aesthetics and simplicity and beauty of its ability to make understandable important things.

"I couldn't be more pleased to be a participant on this occasion or to have the opportunity of congratulating all who have been involved in this effort. I think, both in terms of the joy of life which we need more of, secondly, in terms of understandability, if things are simple and beautiful, they are more understandable. So that I am sure that communications will improve with this Manual and its application between government and the people.

"Unless we have good communications and interest on the part of the people, democracy won't work. So it seems to me it is the warp and woof of a total fabric here of our society and a very important one. . . ."

"I am really greatly pleased to be a part of this program today because we at the Government Printing Office are committed to getting the most for the government agencies' printing dollar. The Manual which is to be presented today depicts a graphics system which is going to do exactly that for the Labor Department. It is going to reduce the unit cost of production of their publications. The adoption of standard type faces, standard sizes, standard types of paper are all ways that any agency can save money and they can do it without in any way inhibiting their imaginative design creations.

"I am convinced that government graphic communications can, at the same time be cost effective and innovative and progressive. This Manual and the Labor Department system is going to give testimony to that fact. I am glad that we at the Government Printing Office had an opportunity to participate in the development of the program. I encourage all Federal entities to do the same thing. And I thank you all for having a part in the program today."



Pictured above: The Vice President; Bill N. Lacy, Director of Architecture & Environmental Arts and Federal Design Programs, National Endowment for the Arts; and Nancy Hanks.



Guests participating in the presentation ceremony included those from Government, private firms, professional societies, and the media. Above: John Leslie, Director, Office of Information, Publications and Reports, Department of Labor; and John Massey.

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Nick Chaparos.

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